

2267

TRIOS

für

zwei Violinen & Violoncello

componirt

von

ALOYS SCHMITT

OP. 135.

(Nachgelassenes Werk.)

Nº 1. (Es dur.) fl. 1.12.

Eigenthum des Verlegers für alle Länder.

OFFENBACH ^S/M, bei JOH. ANDRÉ.

LONDON, AUGENER & C^o, PHILADELPHIA, G. ANDRÉ & C^o.

PARIS, G. FLAXLAND.

deposé.

Ent^l Sta. Hall.

Sextette für Violine etc. und Quintette für 2 Violinen, 2 Altos u. Violoncello.
 Sextetts for Violin etc. and Quintetts for 2 Violins, 2 Tenors and Violoncello.
 (Bei anderer Besetzung der Quintette sind die Instrumente angegeben.)
 (If the Quintetts are for other instruments, the latter are named.)

Beethoven, L. van, op. 4. Quintett. Neue Zinnstich-Ausgabe in Stimmen, auf's Sorgfältigste durchgesehen von W. S. B. Woolhouse in London Es. 2.24

— op. 29. Grand Quintour. Neue Zinnstich-Ausg. in Stimmen do. do. C. 2.42

— op. 81^B. (früher als op. 82. bezeichnet.) Quintett in Stimmen . . . Es. 1.30

— op. 4. Quint. in Partitur. gr. 8. Es. 1.36

— op. 29. do. do. do. C. 1.30

— op. 81^B. (früher als op. 82. bezeichnet.) Quintett in Partitur. gr. 8. N. A. Es. — 54

Ellerton, J. L., op. 100. Gr. Quintett Fm. 4.30

Haydn, J., op. 88. Quintour concert. Neue Zinnstich-Ausgabe . . . C. 2.24

Mozart, W. A., op. 61. Sextetto pour 2 Violons, Alto, Basse et 2 Cors. (Nach Köchel No. 334.) Nouv. Edit. 3.—

— 5 Quintette für 2 Violinen, 2 A. u. Vlo. Neue correcte Ausgabe. Zinnstich.
 No. 1. Cm. No. 3. Gm. No. 5. Es. à 2.30
 " 2. C. " 4. Hm. " 6. D. " 7. Es. " 8. G. " 9. Dm. " 10. C. " 11. G. " 12. D. " 13. Es. " 14. G. " 15. Dm. " 16. C. " 17. G. " 18. Dm. " 19. C. " 20. G. " 21. Dm. " 22. C. " 23. G. " 24. Dm. " 25. C. " 26. G. " 27. Dm. " 28. C. " 29. G. " 30. Dm. " 31. C. " 32. G. " 33. Dm. " 34. C. " 35. G. " 36. Dm. " 37. C. " 38. G. " 39. Dm. " 40. C. " 41. G. " 42. Dm. " 43. C. " 44. G. " 45. Dm. " 46. C. " 47. G. " 48. Dm. " 49. C. " 50. G. " 51. Dm. " 52. C. " 53. G. " 54. Dm. " 55. C. " 56. G. " 57. Dm. " 58. C. " 59. G. " 60. Dm. " 61. C. " 62. G. " 63. Dm. " 64. C. " 65. G. " 66. Dm. " 67. C. " 68. G. " 69. Dm. " 70. C. " 71. G. " 72. Dm. " 73. C. " 74. G. " 75. Dm. " 76. C. " 77. G. " 78. Dm. " 79. C. " 80. G. " 81. Dm. " 82. C. " 83. G. " 84. Dm. " 85. C. " 86. G. " 87. Dm. " 88. C. " 89. G. " 90. Dm. " 91. C. " 92. G. " 93. Dm. " 94. C. " 95. G. " 96. Dm. " 97. C. " 98. G. " 99. Dm. " 100. C. " 101. G. " 102. Dm. " 103. C. " 104. G. " 105. Dm. " 106. C. " 107. G. " 108. Dm. " 109. C. 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" 24. F. " 1.48. " 30. G. 1.48

" 25. Gm. " 1.48.

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" 3. B. " 1.36. " 8. F. 1.36

" 4. Eb. " 1.36. " 9. B. 1.36

" 5. A. " 1.36. " 10. D. 1.36

Die Fuge einzeln . . . C m. — 48

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Nohr, F., Quintett (Hrn. G. W. Fink gew.) F. 3.—

Weber, C. M. v., 1te Sinf. in V.-Quint. arr. C. 2.24

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— op. 54. do. do. do. 1.—

Beethoven, Quatuors. Nouv. Edit. gravée sur étain, soigneusement corrigée par W. S. B. Woolhouse à Londres. (Neue, auf's Sorgfältigste durchgesehene Ausg. in Zinnstich.) In Stimmen.

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" 4. D. " 1.48. " 13. B. 1.48

" 5. G. " 1.48. " 14. G. 1.48

" 6. C. " 1.48. " 15. D. 1.48

" 7. E. " 1.48. " 16. Es. 1.48

" 8. A. " 1.48. " 17. G. 1.48

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TRIO. Violino I.

Allegro.

Aloys Schmitt.

The musical score for Violino I, Trio by Aloys Schmitt, is written in G minor (two flats) and 3/4 time. The tempo is marked Allegro. The score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and includes markings for *f*, *p*, *f*, and *mf*. The second staff features *f*, *mf*, *f*, *p*, *f*, and *mf*. The third staff includes *f*, *mf*, *f*, and *f*. The fourth staff has *f*, *f*, *p*, and *mf*. The fifth staff is marked *fp* and *mf*. The sixth staff includes *cresc.*, *mf*, *f*, and *dim.*. The seventh staff begins with *p* and has a first ending bracket. The eighth staff starts with a first ending bracket and is marked *f*. The ninth staff includes *fp* and *mf*. The tenth staff concludes with *dim.* and *p*.

Violino I.

The musical score for Violino I consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a dynamic of *f* (forte), followed by *dim.* (diminuendo), and ends with *cresc.* (crescendo). The second staff continues with *fp* (fortissimo piano), *p* (piano), and *f* (forte). The third staff includes a trill (*tr*) and dynamics of *fp*, *f p*, and *fp*. The fourth staff features a *cresc.* marking and dynamics of *f*, *fp*, *f*, and *f*. The fifth staff starts with *p* (piano) and includes dynamics of *f*, *rf* (ritardando forte), *rf*, *f*, and *rf*. The sixth staff has a *tr* marking and dynamics of *rf* and *f*. The seventh staff is marked *con espress.* (con espressione) and starts with *p*. The eighth staff begins with *f*, *cresc.*, *fp*, *dim. p*, and *fp*. The ninth staff includes first and second endings, marked with *1* and *2* above the staff.

Violino I.

1 *mesto*

f rf rf p

p

f p f f

f

rf rf rf rf cresc.

cresc. rf

p

f p dim. dim. p

1 2 3

3 3

Violino I.

This page of a musical score for Violino I consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score begins with a treble clef and a key signature of two flats. The first staff contains a melodic line with various intervals and rests. The second staff continues the melodic line with some slurs. The third staff features a dynamic marking of *pp* (pianissimo) followed by *f* (forte). The fourth staff starts with a *f* dynamic and includes a fermata. The fifth staff contains a series of eighth-note patterns with a *f* dynamic. The sixth staff features triplet markings (indicated by a '3' over the notes) and a *f* dynamic. The seventh staff begins with a first ending bracket (marked '1') and contains repeated eighth-note patterns with a *rf* (ritardando forte) dynamic. The eighth staff continues these patterns with a *rf* dynamic and a *cresc.* (crescendo) marking. The ninth staff shows a *rf* dynamic followed by a *f* dynamic. The tenth staff concludes with a *f* dynamic and a fermata.



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TRIO.
Violino II.

Allegro.

Aloys Schmitt.

1

p *f* *p* *f*

f *p* *f*

1

f *f* *f* *f*

1 *stacc.*

f *f* *p* *sf*

cresc.

f *f* *p*

f *f*

1

f *rf* *rf* *f* *f*

3

Violino II.

The musical score for Violino II consists of 12 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamic markings such as *p*, *cresc.*, *f*, *fp*, *rf*, *stacc.*, and *fp*. It features several triplet markings (indicated by a '3' over the notes) and first endings (indicated by a '1' above the staff). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties.

Violino II.

This page of a musical score for Violino II contains ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by intricate rhythmic patterns, including sixteenth-note runs, triplets, and sixteenth-note chords. Performance markings include *p*, *stacc.*, *cresc.*, *f*, *rf*, *dim.*, *pp*, and *fp*. Fingerings are indicated by numbers 1-3 and 6. The score concludes with a first ending bracket and a fermata.

Violino II.

The musical score for Violino II consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score begins with a piano (*p*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings. A fermata is present over the first staff. The dynamics range from piano (*p*) to fortissimo (*ff*), with intermediate markings like *mp*, *f*, and *sp*. The score features several first endings, indicated by the number '1' above the staff. The piece concludes with a *cresc.* (crescendo) marking and a final fortissimo (*f*) dynamic.

TRIO.
VIOLONCELLO.

Allegro.

Aloys Schmitt.

The musical score is written for a single cello part. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. The dynamics range from *f* (forte) to *p* (piano), with some passages marked *fp* (fortissimo piano) and *cresc.* (crescendo). There are several slurs and accents throughout. Technical markings include fingerings (e.g., 1, 2, 3, 4) and slurs. The piece concludes with a final cadence.

VIOLONCELLO.

The musical score for the Violoncello part consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *p*, *f*, *p*, *f*, *f*, *tr*
- Staff 2: *3*
- Staff 3: *1*, *2*, *3*, *4*, *5*, *6*
- Staff 4: *pizz.*, *marc.*, *2*, *marc.*
- Staff 5: *1*, *1*, *1*, *1*
- Staff 6: *dim.*
- Staff 7: *3*, *p*, *1*, *p*, *1*
- Staff 8: *fp*, *p*, *f*
- Staff 9: *stacc.*, *f*, *f*, *con forza*, *ff*
- Staff 10: *f*, *cresc.*, *f*

VIOLONCELLO

The musical score consists of ten staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *p*, *f*, *mp*, *mf*, and *rf*. Performance instructions such as *dim.* (diminuendo), *stacc.* (staccato), and *con forza* (with force) are present. The score features several triplet markings (indicated by a '3' over a group of notes) and first/second ending brackets (indicated by '1' and '2' over notes). The piece concludes with a final cadence.

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